

# HAMMOND TIMES

VOLUME 26 NUMBER 2  
JULY-AUGUST 1991





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**ON THE COVER:** Sidemen from the Duke Ellington band are so important to the overall effect of Duke's arrangements that he rewrites his harmonizations to every number whenever a new man enters the band.

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## COMING IN OUR NEXT ISSUE

Our popular columnist, Orville R. Foster, will have one of his excellent articles on the Hammond's string tones; Stevens Irwin, who might be termed "Professor of Drawbarology," will have a long list of drawbar settings for recreating a wide variety of Teatre Organ stops; Earl A. Rohlf, a newcomer to our pages, writes on playing piano-organ duets; and Rosa Rio discusses several simple ways to improve your playing. The Arranging Workshop with John P. Hamilton, articles by Dr. Mario Salvador, Porter Heaps and Ted Branin plus our other regular features will round out another issue.

Cover photo courtesy Brown Bros.

INCREDIBLE



**M**y first Hammond Organ was bought ten years ago. I was playing piano in small bands around Philadelphia and was so impressed with the incredible number and variety of sounds you can get with the Hammond that I couldn't rest until I had my own.

I never did take lessons, just taught myself. First, I learned about the drawbars and what each one stood for. As time passed, I experimented trying out all the different sounds. Next came the presets. I tried them out too but I don't use them very much except when playing ballads or something sweet and soft.

When it came to the foot pedals, I made a chart of them and put it on the wall in front of me so I wouldn't have to look down. My first method was just using the toe. In the earlier days I was a tap dancer so the transition to heel and toe playing was made without too much trouble. One thing I learned was that you have to have a relaxed ankle. I would write out different bass lines to try for different tempi in order to relax the ankle. One useful learning technique was to put my favorite records on and then play the bass line along with them to see if I could play the pedals without looking down and only occasionally using my chart on the wall. This worked out fine.

When you are properly co-ordinated, you get an even flow in the bass. Most often, organists are uneven in their playing of pedals, heavy here and light there.

Soon I was putting hands and feet together and achieving co-ordination.

My first job with the organ was at a Philadelphia supper club, playing a duo with drums. It was here I began further experimenting with different drawbar settings and using different effects and dynamics. It was before these audiences that the Jimmy Smith sound evolved.

People always ask me about this sound. This probably is best explained in my approach to the organ. While others think of the organ as a full orchestra, I think of it as a horn. I've always been an admirer of Charlie Parker . . . and I try to sound like him. I wanted that single-line sound like a trumpet, a tenor or an alto saxophone.

Shortly afterward, I recorded for Blue Note and my records began to get popular. After seven years with Blue Note (and twenty-one LP's later) I moved to MGM records. My first big record for them was "Walk On The Wild Side," from the movie of the same name. On this record I used a sole setting of 88 8000 001 on the upper manual on B preset, vibrato off, and percussion on.

After much harassment from fellow organists, fans, and musicians it is my intention to publish an organ book. This book will show musically exactly what I find very difficult to explain editorially.

Ever since I was a child, I wanted to play the better type of music, even classics. I haven't done anything like that, but I'm going to. I'm going to scare a lot of people with the incredible number of tones on the Hammond Organ before I die.

**E!** BY JIMMY SMITH



BY LEONARD FEATHER

Jazz, having started as a largely spontaneous and informal music, played by musicians without academic knowledge or adequate finances, has picked up its instrumentation more or less piecemeal along the way.

Crude (often homemade) instruments, such as guitars and fiddles and horns accessible through the brass bands (trumpet, trombone, clarinet, saxophone) made their way into the scene early, along with the always accessible piano. Not surprisingly, instruments associated mainly with symphony orchestras, notably the flute and various woodwinds, came in a great deal later.

The advent of the organ was similarly delayed for the same reasons. Though some early Negro church music is associated with pre-jazz forms, even the pipe organ was beyond the reach of most jazz performers in the first two or three decades of experimentation.

Now that jazz has evolved from simple, unlettered folk music to sophisticated art form, it is played on just about every instrument in the Western world. No development has been more rapid and remarkable than the evolution of the electric organ, invented by Laurens Hammond

happened with the organ in jazz until Bill Davis ushered in a new era around 1950.

Davis was a pianist with Louis Jordan's Tympany Five jazz group from 1945-48. During that time he became aware of the almost total lack of interest in the organ among jazz musicians. He began to practice seriously, spending most of 1949 developing the pedal technique so alien to the doubling pianist, as well as a good general knowledge of the wide variety of sound combinations at his disposal.

Davis made a couple of experimental records in 1950; on one of them Duke Ellington, who had been fascinated by the idea of modern jazz organ, sat in as guest pianist. The results were unprecedented. For the first time a jazz musician had conquered the problem of making the electric organ swing. The difficulty had rested largely in the sustaining of notes and chords; held a fraction of a second too long, they could create a legato effect that mitigated against a natural jazz feeling, but held too briefly, they tended to give a corny, staccato impression. In fact, with rare exceptions such as Waller and Basie, every previous organist experimenting with jazz had failed to find a manner of phrasing compatible with the elusive essence of jazz.

Bill Davis, who soon earned the nickname "Wild Bill,"



## *the organ as a*

in 1935. A rarity only fifteen years ago, today it is one of the most popular instruments in the field—not for big band jazz, but as a replacement for the piano in countless small night clubs and cafes all over the country. The "organ trio"—usually composed of organ, drums and either guitar or saxophone—is among the commonest of small combo instrumental formats. The quality and quantity of the performers has grown with incredible speed.

An examination of the organ in jazz must invariably go back to the illustrious figure of Thomas "Fats" Waller (1904-1943), the pianist and singer. Waller learned to play the organ in church as an adolescent. Starting as early as 1926, when *St. Louis Blues* and *Lenox Avenue Blues* were waxed on pipe organ for the Victor company, he made occasional organ recordings until his death; during the last three years of his life there were several auspicious performances on electric organ, including the celebrated *Jitterbug Waltz*.

Count Basie, who studied the organ informally with Waller during the 1920's, has also recorded occasionally as an organist, but like most pianists who double, he is bashful about his technique because of the infrequency with which he has the opportunity to play.

There were a few other organists who attempted to play jazz in the 1930's. Among them were Milt Herth, who made a series of duets with the veteran ragtime pianist Willie (The Lion) Smith, and Glenn Hardman, who recorded a few items that have since become rare collectors' items, featuring the late Lester Young on tenor sax. But to all intents and purposes little of lasting value

began to take his organ into night clubs. There was an immediately hostile or skeptical reaction. "What are you doing?" patrons or club operators would ask him. "Trying to make a church out of this place?" But the surging impact of Davis' improvisations, whether in long single-note linear passages or in full-blooded sequences of chords, soon made it clear that the organ and night life were no more incompatible than organ and jazz. Around the time of Davis' debut Milt Buckener, the fine ex-pianist of Lionel Hampton's band, also began to earn some prominence as an organist. Harlem, where so many of the innovations vital to jazz have taken place, was the scene of several important developments. Charles Stewart, an organist too often neglected in surveys of jazz organ, was featured as Hammond soloist at a small cafe called Wells (still functioning today with other musicians) in the heart of Harlem.

Not long after the first Bill Davis records and appearances had set a new pattern, two other musicians with similar backgrounds began to acquire prominence as organists. Both had played piano with Louis Jordan. They were Bill Doggett, prominently featured as organist on some Ella Fitzgerald records in the early 1950s; and Jackie Davis, a Florida-born musician who at one time served as piano accompanist to such singers as Dinah Washington and Miss Fitzgerald. Davis actually was one of the first jazz pianists to switch to organ, though it took him several years to establish himself in the new medium. One of the most adept performers technically, he is less inclined than most to develop the sometimes excessively



"wild" sound that some organists equate with excitement in jazz. His tasteful, often relaxed solos are heard to best advantage in a recent Warner Brothers album, *Easy Does It*.

Davis, along with a minority of other jazz organists, does not object to working with a string bass player. Though some of the less competent jazz organists use a bassist to save themselves the trouble of learning the necessary pedal technique, others feel that the bass player's notes may merely duplicate, or possibly even conflict with the notes played by the organist's foot.

This is a problem that will be resolved only if jazz organists and string bassists try to understand and follow each other, developing ideas that complement one another and contribute to the overall sound.

After the emergence of the "three D's" of modern jazz organ (Bill Davis, Jackie Davis and Bill Doggett), the next most important figure was a young pianist in Philadelphia. In 1953, inspired by Bill Davis, Jimmy Smith decided to take up the organ and spent a year or two teaching himself a revolutionary technique and style. Smith organized a trio late in 1955 and was first heard in New York in the spring of 1956. He was an immediate sensation and began soon afterward recording the long series of *Blue Note* albums that were to establish him by

with a big, swinging band (*You Better Believe It*, with Gerald Wilson's Orchestra, on Pacific Jazz). Since Jimmy Smith moved from Blue Note Records to Verve a couple of years ago, he has also recorded successfully in a big band setting.

An important new use of the organ in jazz has become apparent in the past few years. Outstanding jazz singers have used organists to accompany them in clubs or on records, sometimes because of the warmth and intimacy of the blend that can be achieved, sometimes because by this method a single musician can attain a massive orchestral sound and save the expense of hiring 15 other men. Among the most striking vocal-with-organ albums are Joe Williams' *Memories Ad Lib*, with Count Basie, on Roulette, and the new Ella Fitzgerald release *These Are The Blues*, with Wild Bill Davis, on Verve.

At least two prominent singers have turned to the organ themselves as a means of expression. One of Ray Charles' most successful albums from the jazz standpoint is *Genius Plus Soul Equal Jazz*, on Impulse, in which he plays the organ throughout, singing on only two of the ten tracks. Nat King Cole recently cut a Capitol LP, *Let's Face The Music*, for which he played Hammond Organ on several numbers.

At this writing, with the electric organ firmly estab-

# jazz *instrument*

the early 1960's as the first best-selling jazz organist and founding father of a whole new school.

Smith's chief virtues were, first, his phenomenal speed and technique, both manual and pedal, and his use of an unprecedented variety of stops. Listening to him play a blues at a frenetic up-tempo is an experience comparable with hearing a message rushed out in Morse code after having spent a lifetime watching flag signals. Smith's most valuable commercial asset, the open secret of his phenomenal success, is his ability to create an atmosphere of tension and excitement; sometimes he achieves this by establishing a long ostinato effect with one hand while ad libbing a dazzling and seemingly endless series of eighth or sixteenth notes with the other.

Although his innate feeling for rhythmic accents gives his work much of its jazz value, Smith's ideas are by no means limited to rhythm gimmicks. I once wrote that his success has been "a blend of accomplishments on all four levels—tonal, rhythmic, melodic and harmonic."

Once Smith had established the great commercial potential of the electric organ, as a substitute for piano in clubs and as a medium for expression in albums, a deluge of converted pianists descended on the jazz scene. By now there are so many gifted artists that it would be impossible to name and analyze them all; however, I will attempt to list a few of the more noteworthy contributors.

Richard "Groove" Holmes, heard mainly in Los Angeles for the past couple of years, combined some of the best features of the Davises and Smith. He was the first organist to make a successful modern jazz album teamed

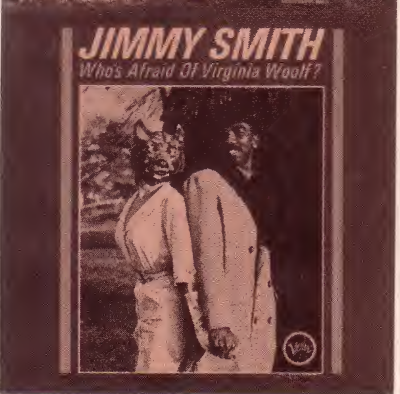
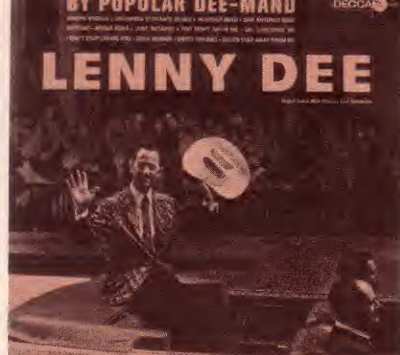
lished as a major voice in jazz, it would seem that there is only one more important barrier to be crossed. Though the organists brought this medium up to date in 1950, and kept up with the times in the 1955-60 period, the many new developments in jazz since then have caught some of them unawares.

Avant-garde jazz in its various manifestations—the atonal experiments of Ornette Coleman, the Indian-influenced innovations of John Coltrane, the "third-stream" amalgamations of symphony orchestra and jazz band elements as practiced by Gunther Schuller's various groups—would not appear yet to have attracted the attention or participation of any jazz organists.

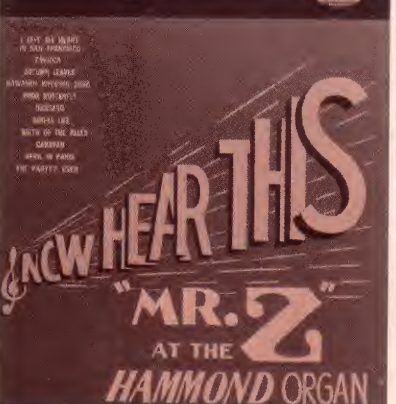
The only exception at present is Clare Fischer, a composer-arranger and pianist in Hollywood who in his most recent album, *Extension*, on Pacific Jazz, made novel avant-garde use of the organ. As the album's notes pointed out, "Fischer employs the instrument within the band primarily as an 'orchestral mixture,' increasing the harmonic density of some passages where he deems this important."

Since most of today's jazz organists are still rooted in the blues or in harmonically straightforward ballads and instrumental novelties, Fischer's conception of the orchestral use of the instrument may point the way to momentous breakthrough. If this happens, it will mark another notable chapter in the story of a belated but swift success story—the story of the electric organ as a vital, commanding voice in the colorful polyphony of jazz.





# HAMMOND ORGAN RECORD REPORT



## BY POPULAR DEE-MAND

Lenny Dee at the Hammond Organ  
Decca 4429 \$3.98 Stereo 74429  
\$4.98

*Wagon Wheels, Columbus Stockade Blues, Anytime, Sweet Dreams, Just Because, Worried Mind, San Antonio Rose, Blues Stay Away From Me, Devil Woman, Oh Lonesome Me, I Can't Stop Loving You, You Don't Know Me.*

## SOMETHING SPECIAL

Lenny Dee at the Hammond Organ  
Decca 4498 \$3.98 Stereo 74498  
\$4.98

*Alley Cat, Yodelin' Organ, Daddy, Honysuckle Rose, Moon River, Mack The Knife, Gravy Waltz, Sunrise Serenade, Satin Doll, Limehouse Blues, Home, Roller Coaster.*

## DOWN SOUTH

Lenny Dee at the Hammond Organ  
Decca 4365 \$3.98 Stereo 74365  
\$4.98

*South, Georgia On My Mind, Carolina In The Morning, Kentucky, Moon Over Miami, Mississippi Mud, Alabama Bound, When It's Sleepy Time Down South, Way Down Yonder In New Orleans, Beautiful Cypress Gardens, Tennessee Waltz, Little Rock Getaway.*

The three above records by Lenny Dee are slick productions featuring Lenny's solos backed by a big band. Picking out individual numbers for special mention is most difficult—they're all on a high level of musicianship. *Yodelin' Organ* is quite unusual; *Satin Doll* and *Limehouse* feature special effects that you don't often hear; the old ragtime favorite, *Little Rock Getaway*, is all done over in a sophisticated manner but retains its swinging beat. The best suggestion, try them all!

## WHO'S AFRAID OF VIRGINIA WOOLF?

Jimmy Smith at the Hammond Organ  
Verve V-8583 \$4.98 Stereo \$5.98

*Slaughter On Tenth Avenue, Who's Afraid Of Virginia Woolf? Parts 1 and 2, John Brown's Body, Wives And Lovers, Women Of The World, Bluesette.*

Jimmy's first record with full orchestral backing. *Slaughter*, which has become quite a radio favorite, captures all the excitement of Richard Rodgers' original scoring but includes several lengthy solos by Jimmy. This is probably his best record to date.





# ARRANGING WORKSHOP

BY JOHN P. HAMILTON

Hal Shutz' arrangement of the workshop melody might be entitled, "Musings by Hal Shutz." One could easily imagine Shutz sitting at the organ and freely improvising in this dramatic manner. His sophisticated formula is especially interesting to musicians. He suggests a diapason with 4' flute in the Swell and a fine standard diapason in the Great with extra brilliance added by the 1' flute. Shutz' metronome suggestion is moderate speed. The // sign is to be interpreted here (as it is in piano music) as indicating a type of rubato in measure thirteen and a dramatic silence in measure fifteen. (This sign has a much different meaning when suggesting a pipe organ technique known as "agogical accent.")

The full measure added to the start of the melody (preceding the measure marked 1,) prepares one's senses for the atonal development of the harmonization. (Atonal = without definite key tonality.) Then, the atonal unfoldment is restrained until the "tag" (added measures) that starts in measure fifteen. The quarter note triplets ("Lead" played with right hand on Great manual) used to start the seven bar "tag" (sixteenth to twenty-second measures) marks the return of the atonal structure. Since the atonal melodic figure is the only movement in the first three bars (and same condition with movement only in pedal part for next three bars), the listener's attention is focused primarily on this movement. Therefore, the dissonant values established with the sustained traditional chords are not objectionable. In fact, the total pattern is refreshingly different. Successful formula for composing atonal melodic figurations requires contrasting rhythmic patterns that are consistent in their own individualized development. These innovations are most satisfying when they conclude with the relaxing effect achieved by a return to the original tonality (in this example, the key of E).

Notice that the right hand, upper staff, is arranged to be performed on the Great manual. The left hand employs the Swell manual for accompaniment. This "switch" is a commonly used device that is especially "handy" when the top part is in a very high range. The right hand returns to the upper manual in the sixth measure. Both hands use the Great manual from measure eight to fifteen. Then, fifteenth bar to conclusion, the right hand is back on the Great as in the beginning. This change is marked SUBITO which means to make the change quickly. Note the dramatic sforzando accent and then immediately soft (accompaniment chord, left hand, Swell manual, fifteenth measure). Written here as Fz-P and sometimes written as FFp. The effect is like a blast on a French horn at the moment of attack and then immediately the sound is sustained smoothly and quietly (not a decrescendo).



B 00 3845 320

A# 00 8643 203(0)

Pedal: 5 2

M. ♩ = 68

A#

3

3

B

mf

L.H.

f

R.H. U

L

L.H.

ff

subito L R.H.

L.H. U

fz p

3

3

3

3

3

3

Fine

This concludes our experiment with the sixteen-bar melody originally presented in the October 1963 issue of the HAMMOND TIMES. A new series of arrangements will start in the next Issue. See the insert in this issue for further information.



# Gospel Music

## on the Hammond Organ

The most striking thing about Negro church music is that it is almost always vocal music; music designed to be sung. This generalization remains true regardless of time, place or music style. There is, however, great confusion over these styles. Let us try to set them straight.

First, there is the Spiritual, "the soul or its affections as influenced by the Divine Spirit." This style of music expresses the deepest, innermost desires and feeling of the self. It expresses the trust and assurance of eventual Salvation. A wide variety of tempi are used in Spirituals though little rhythm is used.

Generally, the "message" is the most important part of the Spiritual, frequently referring to slavery, bondage, etc. Typical of this type of song is *Let My People Go* by a very dear friend of mine, Dave E. Weston. It tells the great story of how Pharaoh oppressed the Israelites to the extent that they could not stand it any longer. The choir asks God to intervene and let the children of Israel go. If He doesn't, "Lord, what shall we do?"

Next are the Hymns. In many cases, standard Hymns, such as *What A Friend We Have In Jesus*, have been rearranged and given a "beat". Because of this, many have confused them with Gospel music. However, a Hymn is "a song or ode in honour of God; a song of adoration and thanksgiving," and it remains a Hymn regardless of the tempo or style in which it is played.

Evangelistic music is also often taken for Gospel music since it too uses a "beat." Its main themes are usually devoted to "seeking the Lord" or to promises to change the way we act in everyday life to more closely approximate the Christian life. This music has a common meter and, in some ways, is similar to Gospel music.

Gospel music may be defined as a Joyous Message in Song. It may be played fast or slow; with a waltz, rumba, or other type of rhythm. Some churches do not allow their choirs to use Gospel selections because the ministers feel that this music leans more to the "jazz" field instead of

the "religious" service and that this detracts from the sacredness of the service.

Many other churches, however, regularly use the Gospel music to express the joy of freedom of choice—and the choice of our Savior!

There are many fine organists who cannot play Gospel music well—There are many Gospel music organists who cannot play classical or semi-classical music well. It is a matter of training and inclination and the anointing of the organist from the Almighty God.

In playing Gospel music, registrations should not be too harsh as the organ ceases to have the sweet melodic sound and the tones acquire a grating and discordant sound. The organist must also be careful not to have the bass too heavy as this mars the beauty of the entire selection. It goes without saying that the organist should not play too loudly so as to drown out the choir and soloist. If you intend to use both feet, your bass will be even if you use 6-5 or 6-6 settings and not overbalance the upper manual. To keep the rhythm going, regardless of how fast or slowly you play the melody, use what is known as the "kick" in jazz terms, while alternating the pedals. This is a very good pattern to follow and lessens the chance of losing the rhythm and throwing the choir. Another reason for alternating the pedals is it helps to prevent a constant bumping of the same bass pedal. While the left foot is using the pedals, the right foot controls the expression pedal, which also contributes a "kick" effect.

In all cases when playing Gospel music, be sure to use a legato fingering, a smooth gliding from note to note. The expression pedal plays an important part in playing Gospel music so be sure to use it to enhance each melody.

My prayers go out to anyone who sincerely has chosen the goal of playing Gospel music.

*Elma Opal Moore is the organist at the First Church of Deliverance in Chicago, Illinois.*



# HAMMOND ORGAN SOCIETY NEWS



**MAYSVILLE, KENTUCKY CHAPTER.** Ninety-four persons attended the organizational meeting announced in a local paper last April. Pictured are the newly elected officers who have planned an exciting agenda for future meetings. Hammond Organ Studios of Cincinnati is the sponsor.



**SOONER (OKLAHOMA CITY), OKLAHOMA CHAPTER.** Organized in 1961, this chapter varies its programs between movies, group lessons, and guest artists. Highlight of the year is their Christmas dinner. They are sponsored by the Hammond Organ Studios.



**ILLINOIS VALLEY, ILLINOIS CHAPTER.** Drawing its membership from the LaSalle-Peru area, this chapter derives great enjoyment from the warm fellowship in sharing musical experiences. They have sponsored several concerts for charitable organizations. This 70 member strong group is sponsored by the Hammond Organ Studios of LaSalle.



**NEWARK, OHIO CHAPTER.** This has been a busy society with concerts (the most recent featuring Eddie Layton), shows, parties, outings, and even boat rides. They are pictured at a recent meeting where they hosted chapters from Columbus and Mt. Vernon. Martin Music Center is the sponsor.



**ANN ARBOR, MICHIGAN CHAPTER.** Six avid Hammond Organ fans got together in 1960 and organized this chapter. Membership is now over 75 and it continues to grow. Members have participated in many community programs. Grinnell's sponsors this chapter.



**WHITE PLAINS, NEW YORK CHAPTER.** This newly formed chapter starts each meeting with a brief workshop, then has a participation period for all members. Occasional concerts by renowned artists are also given. Sponsor of this chapter is Aeolian Corp.

on the longer notes within a phrase can comprise: up, down, up & down, or down & up. These are very effec-

in amounts which are appropriate to each selection. Your playing will improve immeasurably.



*To*

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HAMMOND TIMES

☆

due to the fact we did not publish the regularly scheduled June issue of the HAMMOND TIMES we are presently preparing a special issue which will be mailed to all subscribers in September. We sincerely regret the fact the June issue did not go forward and assure you all future publication dates will be met with interesting, informative and exciting issues.

*The Editors*

☆



## MUSIC WITH A BOUNCE

Jimmy Darrell at the Hammond Organ  
Hi Fi KB 3973

900 Westmoor Drive, Sioux Falls,  
S. D. 57104

*Swingin' Gently, Ebb Tide, Fascination, C'est Si Bon, Mostly Rhythm, Waiting For The Sunrise, Mack The Knife, Patricia, Woodchoppers' Ball, Dream, September In The Rain, The Object Of My Affection.*

Jimmy Darrell is a young organist who reached his way through college with his talents as a Hammond Organist. In this, his first recording, he plays an assortment of "most requested" tunes.

## AT THE END OF A PERFECT DAY

Ethel Smith at the Hammond Organ  
Decca 4467 \$3.98 Stereo 74467  
\$4.98

*Blue The Blues, The Lord Is My Shepherd, Drink To Me Only With Thine Eyes, Lullaby Air, Endearing Young Charm, Goodbye, Love's Old Sweet Song, Memories, Abide With Me, Home, Beautiful Dreamer, I Dream Of Jeanie Walk The Light Brown Hair, The Lord's Prayer, Carrie Jacobs Bond Medley: Just A Wearyin' For You; I Love You Truly; A Perfect Day; The Rosary; When Day Is Done.*

Here is another facet of Ethel Smith's amazing talent: playing soft and sweet yet retaining an original freshness in her approach to a long list of "old-timers". A relaxing departure.

## OUR ST. LOUIS MAN IN ROME

Greg Cohn at the Hammond Organ  
Lanson Records 1001

Record Merchandisers, 1919 Delmar,  
St. Louis, Mo.

*Don't You Wanna Be In St. Louis?, You Are My Love, Yes I Do, Gateway To The West, Goodbye To Rome, Misty, When I Fall In Love, La Paloma, Marie Ah Marie, Tea For Two, I Can't Believe That You're In Love With Me, All The Way.*

After several appearances in Rome, Greg Cohn returned to St. Louis with tapes of his performances that so impressed record executives that this disc was issued. The first four tunes are Cohn originals. He is regularly organist and choirmaster of Southampton Pres. Church in St. Louis.

## NOW HEAR THIS

Joe Zinni at the Hammond Organ  
TLP 1001

Totaltone Records, Box 101, Cochituate,  
Mass.

*Genesis, I Left My Heart In San Francisco, Corcoran, Poor Butterfly, April In Paris, Autumn Leaves, Birth Of The Blues, Hawaiian Wedding Song, Dansero, Give Me The Simple Life, The Party's Over.*

One of the most popular and accomplished Hammond Organists in the New England area, Joe Zinni has a unique and sophisticated style. *Butterfly* and *Dansero* are particularly well done but the best track here is *The Party's Over*, a catchy "mood" tune with a nice beat.

## PORTRAITS IN SOUND

Bert Jones at the Hammond Organ  
Zondervan ZLP 623 \$3.98

Singcord Corp., Grand Rapids, Mich.  
*The Assurance March, I Walked Into The Sunrise, Glory To His Name, Tell It To Jesus Alone, Jesus Never Fails, I Will Pilot Thee And Jesus, Saviour Pilot Me, Life's Railway To Heaven, In The Garden, There Is A Green Hill Far Away—When I Survey—O Sacred Head, The Church In The Wildwood, Springs Of Living Water, When Morning Gilds The Skies.*

Producer and organist of the daily devotional broadcast, "A Visit With The Joneses," Bert Jones here records some of the hymns that are most popular with his audience. You'll find them both restful and inspirational.

## SEDUCTION

Bill Irwin at the Hammond Organ  
HiFi L1022 \$4.95 Stereo \$5.95

*Romance In The Tropics, Desert Sands, Montana Magic, Seduction, A Swingin' Samba, Wistful, Song Of India Bossa Nova, Claire de lune, La Paloma, Fascination, Voyage to Hawaii, Chopin's Nocturne In Eb.*

A familiar figure to HAMMOND TIMES readers, Bill Irwin has come up with a pleasant mix of tunes and tempos. The first six listed above are originals—very good ones too! Firmly rooted in the basics, each tune is a lesson in itself for the organist with ears.

## GOLDEN ORGAN HITS

Jerry Burke at the Hammond Organ  
Dot 3541 Stereo 25541

*Moonlight And Roses, I'll Be With You In Apple Blossom Time, Drifting And Dreaming, Dreamy Melody, The Blue Room, Let Me Call You Sweetheart, Avalon, Diane, Where Or When, Beloved, For You, The Bells Of St. Mary's.* Jerry is, of course, featured on the Lawrence Welk TV show, and this record amply demonstrates the reason for his popularity. Fine, strong playing of some of our most popular songs.

## ON STAGE

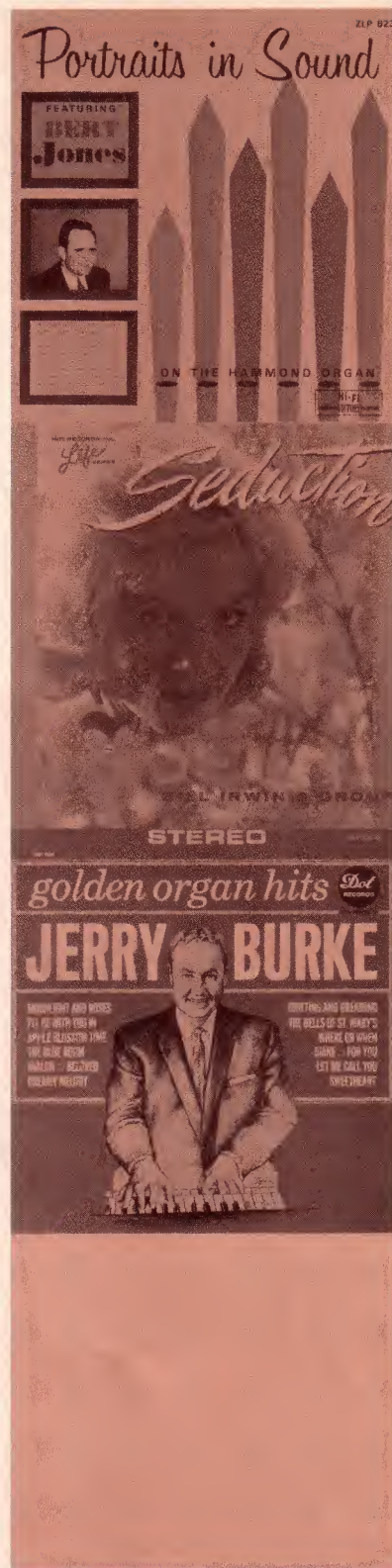
Rosa Rio and Bill Dalton at Hammond  
Organs

Rio Record 2005 \$3.50

Rio Records, 130 Mill Street, Shelton,  
Conn.

(Rio solos) *More, Georgia On My Mind*, (Dalton solos) *Jealousy Tango, Battle Hymn Of The Republic*, (Duo organs) *Seventy-Six Trombones, The Breeze And I, Rhapsody In Blue, Eso Beso.*

The first record made by these two popular performers, reviewed in Vol. 24 No. 5, was so successful that they have again teamed up for another interesting session. These tracks are uniformly fine. The challenge of George Gershwin's *Rhapsody In Blue* is adeptly handled by these fine and experienced organists.





# HAMMOND ORGAN CLUBS



**OAKBROOK, ILLINOIS CLUB.** Organized less than three years ago, this lively group meets regularly for fun-filled meetings. Guest artists usually include short demonstrations as well as question and answer periods to help all members. Lyon & Healy is the sponsor.

**COLUMBIA, SOUTH CAROLINA CLUB.** Not only one of the oldest Chord Organ Clubs in existence, this group can also boast of continuously entertaining and informative programs. Frequently commended for their volunteer efforts in their community, they are sponsored by Rice Music House.



**NEW**

## ARRANGING WORKSHOP PROJECT STARTS NEXT ISSUE



The *Arranging Workshop* article in this issue concludes a project that gave you the opportunity to make your own arrangement of a popular ballad-type tune and then to analyze and play arrangements that were devised by several professional organists who specialize in popular solo playing. The new *Arranging Workshop* project will be especially significant to church organists but will also be of interest to all organists who desire to improve their technical skills and general musicianship.

Church organists are often confronted with the need to make a satisfying arrangement of unharmonized hymn melodies written in hymnals and various categories of religious texts.

The simple hymn melody, composed by Mr. Hamilton for this project, has been sent to several artist musicians who have achieved great renown as church organists. These outstanding artists have been asked to harmonize and arrange this sixteen-bar melody for effective use in a church service.

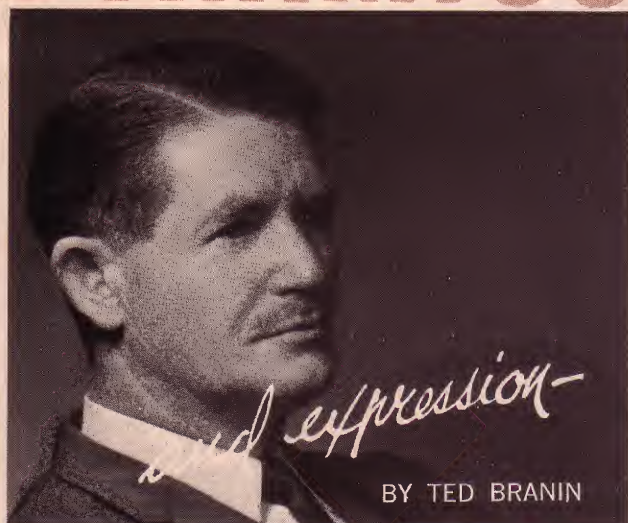
Why not try your own arrangement of this hymn-like tune? Play the melody over several times. Then attempt an interesting and reverent harmonization, registration, and voicing. Write out your version and in succeeding issues of *The TIMES* you will have the opportunity to compare your effort with the arrangements made by leading experts in this field.



The term *Dynamics* refers in music to the various degrees of volume, the changes of volume, and the accents. Here is an area very worthy of considerable attention, for the facets of good musical expression are primarily embodied in applying interesting dynamic changes, lending warmth and meaning to any composition. The SWELL pedal is rightfully termed the *EXPRESSION* pedal. It can be your very good friend if you use it wisely and treat it well.

Many times we can feel the surge of music and can instinctively know when to increase and decrease the volume, but this can also be approached in a more specific manner by applying these three fundamental concepts of dynamic changes: 1) The volume level should rise and fall with the pitch level of each phrase. 2) The volume should usually decrease at the end of a phrase. 3) The volume should change gradually on long sustained notes.

# DYNAMICS



My first suggestion is to apply these concepts to your music by marking the separation of phrases with big check marks. Each phrase is treated as a complete unit. In locating phrase points, you will find that most of them are four or eight measures long. These phrase divisions are easy to observe by playing a melody slowly and noticing that around the 8th, 16th, and 24th measures (etc. in multiples of 8) it sounds like a partial melodic idea has been completed. The end note is usually longer than the previous notes. The next phrase will often be a repetition of the first one, or it will introduce a new melody which is often similar rhythmically to the first phrase. Observe the general pitch level of each phrase which may be going up, or down, or up and down, or down and up. Play each phrase, changing the volume smoothly to conform to the direction of the notes. If a phrase is quite level with very little pitch direction, a good interpretation is to increase the volume gradually to the half way point, and then decrease to the end of the phrase. Good taste will dictate the amount of volume change to make. Volume changes on the longer notes within a phrase can comprise: *up*, *down*, *up & down*, or *down & up*. These are very effective,

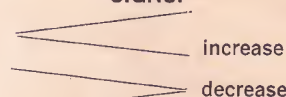
even when the changes are very slight.

My second suggestion is to observe and use the dynamic indications in your music instead of merely ignoring them. The main signs and terms are as follows:

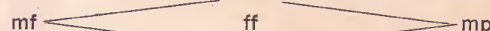
## TERMS:

pp	— very soft	— (pianissimo)
p	— soft	— (piano)
mp	— medium soft	— (mezzo piano)
mf	— medium loud	— (mezzo forte)
f	— loud	— (forte)
ff	— very loud	— (fortissimo)
cresc.	— (crescendo) gradually louder	
dim.	— (diminuendo) gradually softer	

## SIGNS:



The amount of increase or decrease of volume is sometimes shown by combining the letter names and signs:



The *fff* or *ppp* which are used occasionally are merely extremes meaning absolutely as loud as possible or vice versa.

## ACCENTS:

The accent marks:  $>$  or  $\wedge$  mean: give these notes special emphasis. The mark for a very strong accent is *sfz* (*sforzando*). This is done in quite a different manner than at first seems logical,—an accent being produced by increasing the volume just *before* playing the note to be accented, then dropping the volume back very suddenly a fleeting moment after the note is played. Playing and decreasing the volume are so closely allied that it feels as though they occur simultaneously. The time lapse between these two is identical to the time that it takes for a traffic light to turn green and the fellow behind you to blow his horn. Roughly 1/75th of a second! At a strong volume level this reverse pedal action produces a *sforzando*. At medium to soft volume levels lighter accents with a real bite to them can be produced.

The marking *fp* is a sudden *forte* followed by an equally sudden *piano*, this being accomplished by a quick forward and back motion of the swell pedal. It produces a loud-soft effect without accent. In moderation this is very effective, but continuous pumping on the pedal can become overwhelming. Try to avoid pumping out the time with your right foot.

Your Hammond Organ has a *volume soft* tablet which should be used, not just to appease your touchy neighbors, but also to enable you to inject some expressive changes in volume with the comforting knowledge that the loudest parts will be about half the total volume. How much more pleasing this is than to play with the swell pedal closed throughout a whole selection! The possibilities of expressive playing are lost with the swell pedal set in one position, unless you know how to register like Bach, Widor, or Franck did.

If you are an extreme extrovert who plays everything somewhere between *ff* and *fff*, I am afraid that my suggestions will not help very much, but if you want to develop a refreshing point of view about the sensitivity of your Hammond Organ, try some light registrations, such as: 00 2201 000, or 10 1211 010. You will be amazed at the lovely ethereal tone qualities which can be developed on the very threshold of audible sound.

The interrelated factors of dynamics and expression can be summarized by saying: Use contrasts of volume in amounts which are appropriate to each selection. Your playing will improve immeasurably.



# Fun at the Hammond

by ORVILLE



R. FOSTER

The plight of an organ teacher is something like that of a priest in the confessional—all he hears is someone else's grief . . . his shortcomings, his sins of omission as well as commission. So, too, the organ teacher hears (hour after hour) the "confessions" of the various students: "I can't do that rhythm" . . . "I've worked and worked on those pesky open chords, and they're no easier now than when I first tried them" . . . "I think I'll stop my lessons . . . I'm not getting anywhere!"

To you teachers, do these phrases sound familiar? Do they happen in your studio? (Of course they do, now and then.) What do you do about situations such as these? Do you exhibit the patience necessary to cope with this? What remedies do you apply to pull that student out of the obvious "mood indigo" which he is in? So many teachers do *not* teach—they merely "hear lessons," comment briefly (or, which is worse, make a few totally unmerited but flattering remarks to "keep the student coming") and then send the puzzled and distraught student on his way, not much better off than when he came for the "lesson." Is this fair to the student? Of course not! Nor is it fair to the teacher himself; if he can't bestir himself out of a comfortable lethargy which a quiet, well-ordered studio sometimes induces, and really give the student the help and reassurance and guidance which the student expects, then he is doing a shoddy job of "teaching." In fact, he is not teaching at all—he is merely letting the student air his woes, real or imaginary, and offering no positive or helpful solution to the struggling student. Teachers, examine your conscience regarding your teaching. Make sure you are not falling short of the ideals you expressed when you received your Hammond Organ Teacher's Certificate. And, if you are not a certified Hammond Organ Teacher, why aren't you? Ask your local Hammond Organ or Hammond Piano dealer why you are *not* a certified Hammond Organ or Hammond Piano teacher. You'll be glad you did. It will help you to become a much better teacher, besides giving you the recognition you should have.

## TO THE STUDENT

We realize that *all* good students get into a "mood indigo"—a "blue doldrums" every once in a while. What causes these spells of depression? Why is it that we seem to go along for a long while, and we seem to make reasonable progress, and then *boom!!!* The bottom seems to drop out, and try as hard as we might, we seem "stuck" and unable to go ahead. Here are some ideas you may not be considering:

1. *Head first, fingers later.* You must realize, of course, that whatever happens on the keyboards (or the pedal board) must happen in the head first! You must understand *thoroughly* what you are doing, or going to do at the keyboard, or you'll never be able to do it. Much of your most profitable practice must be done *away from the organ*. Scrunch yourself in a relaxed fashion in your favorite easy chair; get yourself completely comfortable physically, so that your mind can concentrate with a

minimum amount of notice of your body. Now, take one part at a time on the printed music sheet before you, and *study* that part. What key is it in? If it is in F, for example, what five chords are most likely to be used in the number? List those chords. Do you know them all? Can you play them rapidly and easily with *either* hand? What unusual chords occur in the number? Why did the composer (or the arranger) use those chords? If they are new chords, unfamiliar to you, *stop* and learn them now . . . right now, before going on. You'll meet these same new chords a million times again, so *learn* them now!!!

What is the range of the melody line? Why did the composer (or arranger) choose that key? Was it on account of voice range? Was it because that particular key suited this number best? Can you write the melody line in arabic figures? No? Why not? If 5 6 5 3 are (in the key of C) the notes G A G E, which is the start of *Silent Night* or *In The Gloaming*, what would the names of the letters be in the key of D? In the key of F? Key of G? *Write out* the entire melody line in figures, and then play those figures in at least *five* keys. Tough? No, not if you get accustomed to doing it. This is what *studying* the organ means . . . doing interesting things such as this. You will find no more *stimulating* hobby than organ study if you exert yourself a little and find out some of the interesting aspects of the numbers you are studying. Now, read the same melody line again, only substitute a bass clef marking, put in the proper key signature and read the whole melody through as bass clef notes, now in a new key. Now, you're beginning to "lose your blues" about no progress and are finding out you can see more and entirely new and interesting things in one line of music than you had ever dreamed possible.

But this is only the beginning. Hum the tune to yourself (you're still in your easy chair, *away* from the organ). Tap out the rhythm! What is the time signature? Why? If it is 4/4, could the number be played as a waltz? How do you do this? If the number is 3/4 time, can you hum or tap it out in 4/4 time? Why not? *Learn How To Do This:* It will help you all the rest of your life.

Now, go to the organ and play what you have studied; you'll find doing this is now a thousand times easier than *without* doing the previous things. If you feel a little tired now, go back to the easy chair and go through the same routine for the left hand part. When you feel you know *all* you possibly can know of the left hand part, go to the organ and play the left hand part. Work on it slowly and carefully, making as few mistakes as possible.

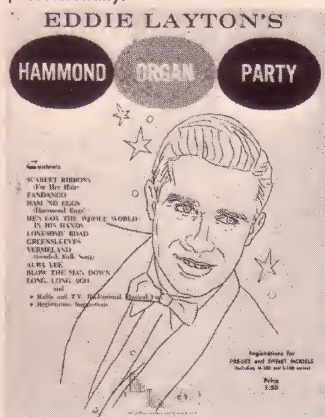
When this is done, go back to your easy chair and study out the pedal part. When it is *thoroughly* studied, go to the organ and play the pedal part alone. Do it with the left foot alone; then use both feet on the same part; then an octave higher on the pedals, using right foot alone. When you are tired of practicing the pedal part, play the *melody line* on the pedals . . . left foot alone, next time through use both feet, then finally an octave higher using right foot alone.

Even with all these things accomplished, you have *just begun* to learn the number. You say you're *bored* with a number? You have a "blue indigo" mood of not getting anywhere? I could continue writing this column for *five* more pages and still not half cover all the interesting things you can do (and *should do*) in learning a number. Why not try these, and then invent some of your own "chasers of blues" . . . ideas to use in your study and practice? Why, if you'll go at this practicing business correctly, intelligently, you'll find real pleasure in every hour you spend . . . you'll have no more "blues" . . . you'll be a much better student, and certainly a more intelligent one, and you'll find you'll be discovering more and more **REAL FUN AT THE HAMMOND!!!**





**MILLS HI-LITES FOR THE HAMMOND**  
Mills Music, Inc., 1619 Broadway,  
New York, New York 10019 \$1.50  
This is an old album, Eddie Layton's  
first published arrangements, which  
you may have overlooked. The tunes  
are all-time standards: *I Surrender  
Dear*, *Stars Fell On Alabama*, *Moon-  
glow*, and *Ain't Misbehavin'* . . . all  
in easy arrangements with a modern,  
"supper-club" professional sound.  
Also included are Eddie's answers to  
the most asked questions: how to  
record; drawbar patterns for many  
special effects; as well as a com-  
plete discussion of the opportunities  
for the organist who wants to play  
professionally.



### EDDIE LAYTON'S HAMMOND OR- GAN PARTY

Mills Music, Inc., 1619 Broadway,  
New York, New York 10019 \$1.50  
Every organist who has marvelled at  
the many special effects used by  
Eddie Layton will want this album  
of folk tunes. They are easy to play  
—one or two notes in each hand—  
yet have the "full organ" sound.  
Tunes include *Greensleeves*, *Scarlet  
Ribbons*, and *Blow The Man Down*  
(with wind effect). Best is a ricky-  
ticky Layton original, *Ham'n'd Eggs*,  
a sure crowd pleaser. Additionally,  
there is a full page of novelty regi-  
strations, and four pages of "soap  
opera" backgrounds for party fun.  
This is one album you want to own.

## MOOD INDIGO

Words and Music by  
**DUKE ELLINGTON**  
**IRVING MILLS and**  
**ALBANY BIGARD**

### HAMMOND PRE-SET ORGAN

Sw. - Upper **A#** 57 8834 210

Gt. - Lower **B** 00 8473 421

### HAMMOND SPINET ORGAN

Sw. - Upper 00 8886 002

Gt. - Lower 8666 5311

Ped. 7

Vib. Slow

Slowly

Vib. off **Abmaj7** **Gmaj7 Abmaj7** **Bb9** **Cm7-5** **A9-5**

*mf* You ain't been blue, No, No,  
*Both hands on lower manual*

Gt. **B**

**Abmaj7** **Abmaj7** **Gmaj7 Abmaj7** **Gb9-5** **F9**

No. You ain't been blue,

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## HAMMOND ORGAN MUSIC "SAMPLER"

### He's Got The Whole World In His Hands

From the MARION KERBY Original Collection  
of Negro Exaltations

Arranged by HAMILTON FORREST  
Transcribed for Hammond Organ by EDDIE LAYTON

### PRE-SET ORGAN

SW.-UPPER **A#** 77 8887 653

**B** 00 6885 030

GT.-LOWER **A#** 00 7654 321

**B** 00 5735 111

PED: 5-6

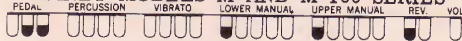
### SPINET ORGAN

SW.-UPPER **A#** 77 8887 653

GT.-LOWER **B** 7654 3210

PED: 5

### SPINET MODELS M AND M-100 SERIES



UPPER: 77 8887 653 LOWER: 7654 3210 PEDAL: 5

**M** SERIES—VIBRATO: On, normal  
PERCUSSION: Off

Slow, out of tempo

Sw. **B** (Full Organ stop on Spinet Organ)

**F** **Gm7** **Fmaj7** **Cdim** **Bb** **C**

HE'S GOT THE WHOLE WORLD IN HIS HANDS, He's got the big roun' world—

Gt. **B**

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# CHORD ORGAN PLAYING TIPS

BY MARY BOUTILIER



## SOMETHING OLD, SOMETHING BLUE

Last August, when I had the pleasure of sharing with you my thoughts on modern jazz as it relates to the Chord Organ, the names of a number of artists in this field were listed. These names are fairly new on the jazz scene—twenty-five years ago most of these performers were children. Does this suggest that jazz today places the accent on youth? Is it a strange cult featuring new sounds, new performers, new values?

Not entirely; one has only to turn to other pages of this very magazine to find a reassuring continuity in the person of Duke Ellington. A quarter of a century ago he was writing things which conform to the most modern standards of jazz arranging. Take, for example, the first eight measures of the delightful *Prelude to a Kiss*.\*



Before we analyze it, set the tablets as shown and play it, using the Four Pedal Beat. Isn't it exciting? Back in 1938 we thought so, too. If you were able to play full right-hand chords, you heard the rich harmonic beauty; if this requires a bit more skill than you have at this point, be sure to use the notes with the stems going down along with the melody notes under which they appear. Why? Because there are no chord buttons for F Major Seventh and G Seventh Augmented chords. Use F and G aug. buttons. Here are substitutions for a couple of other unfamiliar chords:

### CHORD SYMBOL GIVEN

A-9  
B-9

### CHORD YOU PLAY

E dim. —and RIGHT pedal.  
F# dim.—and RIGHT pedal.

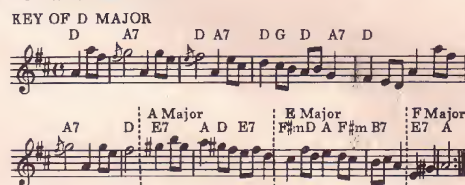
You may wonder why I didn't just write in these substitutions to begin with. If I had, the BASS LINE would have been spoiled for purposes of jazz analysis. Do you see how it moves in fifths—counter-clockwise around the Circle of Keys? Or you may prefer to think in terms of the button box—a right-to-left movement. A BASS LINE, or chord sequence, moving in fifths at the rate of two changes per measure, is typical of modern jazz. Needless to say, no triads are used—only Chords of the Seventh, some of which are extended to include Ninths. In addition, the appearance of a new chord on every count of 'one' and most counts of 'three' contribute to the 'swing'. Speaking of counts, you have, of course, noticed the time signature—C. Have you been told that this is the letter C, and it stands for *Common Time*?

That is not true, but we won't go into the matter here; just consider this 4/4 time, which is the favored time signature for jazz.

Next, notice the accent marks. In the unmarked measures, the accented counts are 'one' and 'three'—nothing unusual about that. In the second, fourth and sixth measures, the count of 'two' is accented, while the seventh measure goes completely wild with accents on the half beats following the counts of 'two' and 'four'.

Also, observe these marks—3—appearing three times within

the space of eight measures. This is a jazz subtlety—three against two—and considered difficult to execute by many. It needn't be—just don't try to fit the two rhythms together with math-like precision. Ad-lib; our system of music notation provides no way of writing a note whose value is divisible by three. This somewhat awkward compromise is the best we can do in the way of suggesting a method for musically patting the head and rubbing the tummy at the same time. Since a jazz musician will rarely play such patterns twice the same way, there is no reason to build up a resistance to music utilizing this device. This piece is marked 'Moderate', proving that not all jazz is frantic. At this point, we might examine a swinging number of another era:



You will see similarities and differences. This piece is also in 4/4 time, is played at a moderate rate of speed, has a BASS LINE moving in fifths, and shows chord changes on all counts of 'one', most counts of 'three' and sometimes on the counts of 'two' and 'four'.

Unlike *Prelude*, this piece is devoid of off-beat accents, the three-against-two rhythmic device, and vertical harmonic development seen in modern jazz arrangements. (There are many triads—no extension.) It does feature frequent changes of Key, which is much admired in jazz. (*Prelude* changes Key in the bridge.) Play this example, using the same registration and rhythm pattern. Do you recognize the piece? It is Bach's *Gavotte in D*. Was Bach a jazz musician? Is Ellington?

We are told that modern man tends to compartmentalize everything in his life, and this seems to be true where music is concerned. We insist upon taking the products of musical creativity, sorting them into neat piles, and applying labels—'classical', 'folk', 'jazz', 'liturgical'. There is, of course, nothing wrong with a system of classification which gives information on a composition's time and place of origin, instrumentation, specialized use, etc. But where did we get the strange idea that the various types and styles have little, if anything, in common with each other? This very brief examination of two short musical passages shows that the line dividing the old and the new, the serious and the light, is very thin indeed. Good music is timeless; the same is true of the gifted personalities who produce it. Duke Ellington is still with us, and very much a part of the worldly scene; therefore, we feel no impropriety in swinging out his music with happy abandon. Perhaps a hundred years from now, musicians will approach his works with somber faces and attempt to play them from a kneeling position. Do you suppose the Duke will be happy on his marble pedestal? Do you suppose Bach is? My guess is that he might enjoy trading it, momentarily, for the Chord Organ bench—and his *Gavotte in D* just might come out sounding something like the song on the next page.

\* *Prelude To A Kiss*, words and music by Irving Gordon, Irving Mills and Duke Ellington. Copyright 1938 by American Academy of Music, Inc. Used by permission.



# C Major Jazz Gavotte

BY MARY BOUTILIER



KEYBOARD

Chord Bar

Chord Button

Right Pedal

Left Pedal

C Dm7 Em7 F G7 F Em7 Dm7 C D- G7

C Am7 Dm7 G7 C Dm7 Em7 F G7 F Em7 Dm7 C Am7 D7 G C D

Em C G Em A7 Am Ab7 G

Solo Bass Off

Both hands on Manual

C F G7 C

G7 C7 F Dm7 G7 C Am7 Dm7 Db7 C

pp

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### THE THINKING ORGANISTS' BOOK FOR MODERN HARMONY

by Randy Sauls  
Instructors' Publications \$5.00  
In order to develop a thorough understanding of harmony the student must be trained to see the harmony as well as to hear it. To accomplish this end the Fletcher Theory Papers have become widely popular. Through the process of writing his exercises, sight and sound are coordinated, and the comprehension of harmony becomes firmly fixed in the student's mind. This book is a different, shall we say "modern," approach to the problem. It is exceptionally well done and can be recommended to every teacher and student. The price might seem to you to be high, but there is a great deal of information packed in the sixty-five pages, and the slide ring binder is so constructed that you can add to, remove, or re-arrange pages as desired. There are now four books in *The Thinking Organist* series. If you don't have them all, better look into the matter.

**SELECTIONS FOR CHURCH SERVICE** \$1.75  
**SACRED SELECTIONS FOR LENT AND EASTER** \$2.00  
**SELECTIONS OF PRAISE AND THANKSGIVING** \$2.00  
**SACRED SELECTIONS FOR CHRISTMAS** \$1.50  
Pro Art Publications, Inc.

Earl Hazelle has done an excellent job of selecting and arranging the material in these four folios. The books contain a variety of new music which you won't find in other collections. Some of the nicest numbers are the original compositions by Earl Hazelle. Technical difficulties are kept at a minimum, especially in the pedal parts. If you own all four books you will have forty-eight appropriate selections for use during the entire church year.

### IN ARCADIA (SUITE)

by Ethelbert Nevin  
Boston Music Co. \$1.50  
Fred Feibel has, as usual, done an excellent job of arranging this suite. One thing you'll like is that it is profusely fingered so as to be especially useful in teaching. This is melodious music as you would expect from Ethelbert Nevin, the composer of *Narcissus* and the *Rosary*. On a recital program, these pieces would provide a welcome relief from the monotony of popular songs. There are four numbers in the suite, *The Shepherd's Tale*, *Shepherds All* and *Maidens Fair*, *Lullabye*, and *Tournament*.

### FRED FEIBEL'S CONSOLE SOUVENIRS

Boston Music Co. \$2.00  
A collection of simplified organ arrangements for the enjoyment of home organists. Seventy-two pages of attractive music, fingered and with Feibel's dependable, fine registrations. Contents include numbers such as Granado's *Spanish Dance*, *Shepherd's Boy* by Grieg, *Troika* by Tchaikowsky, *Qui Vive! (Galop)* by Ganz, and a host of other interesting compositions, twenty in all.

### GYPSY

by Jule Styne  
Chappell & Co., selling agent \$2.00  
A collection of five songs from the Broadway production *Gypsy*, arranged by Rosa Rio and registered for both the Preset and Spinnet organs. Songs included in the Folio are *Let Me Entertain You*, *Small World*, *Everything's Coming Up Roses*, *You'll Never Get Away From Me*, and *Together Wherever We Go*.

### HAMMOND HOOTENANNY HITS

arr. by Fred Barovick  
Commercial Music Co. \$1.50  
Easy to play arrangements with special lyrics by Jack Edwards of hootenanny-type tunes like *Michael*, *Jamaica Farewell*, *Bill Bailey*, *Tom Dooley*, *Cindy*, *Marianne*, etc. Registrations are for the Spinnet Models M and M-100 series, and also the L-100 organ.

### PROGRESSIVE ORGAN SOLOS

arr. by Albert De Vito  
Book 1 and Book 2  
Kenyon Publications \$1.50 each  
As you would guess from the title, the first pieces in Book 1 are extremely easy, for the beginner, and the final numbers in Book 2 are a little more difficult. Most of the music in Book 1 is written in trio form, only one note in each hand and pedal. Sometimes the melody is in the left hand which adds interest to the music. Book 2 gets into simple rhythm numbers. I like Mr. De Vito's selection of songs. They provide a wide variety of music from novelty numbers and hymns to light classics.

### SELECTED HAMMOND TUNES

Volumes 3 and 4  
Roslyn Publications Inc. \$2.00 each  
Each of these two folios contains eight standard pop tunes including *Buttons and Bows*, *Penthouse Serenade*, *Beyond the Blue Horizon*, *Tangerine*, and many others. Arrangements are by Gerard Alphenaar, Larry McNear, and Jerry Vincent.

### CATHOLIC HYMNS, Vol. 2

arr. by Elizabeth Byrne Bacon  
King Music Publishing Corp. \$1.50  
This is just like Vol. 1 except the songs are different. The music is very simple, mostly a melody with easy chord accompaniment. If you own these two folios you'll have most of the better known Catholic hymns.

### PRELUDE ON "O STORE GUD"

by Ellen Jane Lorenz 50 Cents

### MEDITATION ON "SWEET RIVERS OF REDEEMING LOVE"

by Lester H. Groom 65 Cents

### CONTEMPLATIONS

by George Frederick McKay

Abingdon Press \$1.50

All of these are rather meditation-type music, and not at all difficult to play. *O Store Gud* is melodious, a setting of a Swedish folk melody. The *Groom Meditation* is an arrangement of a melody from *The Sacred Harp*. The *Contemplations* is a set of four expressive pieces written in an idiom which is quite attractive, and will depend, largely, on expert registration for their fullest effectiveness.

### PRELUDE ON "WONDROUS LOVE"

by Gordon Young

Carl Fischer, Inc. 75 cents

It was only a couple of years ago that organists discovered the delightful folk-song quality of the tunes in the *Sacred Harp* collection of songs published in Atlanta, Georgia, in 1869. Since then, many arrangements scored for organ have appeared. Here's another one which I'm sure you would like to examine.

### TWO CHORALE PRELUDES

by William R. Davis  
H. W. Gray Co., Inc. \$1.50

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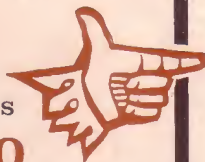
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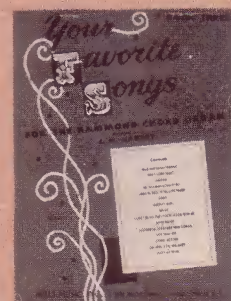
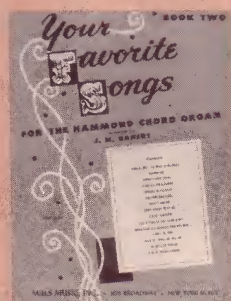


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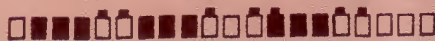
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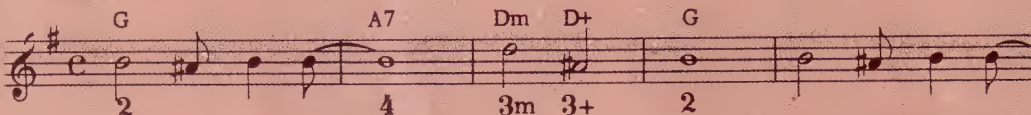
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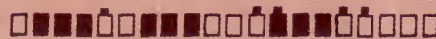
Slowly

Words and Music by  
DUKE ELLINGTON, IRVING MILLS  
and ALBANY BIGARD



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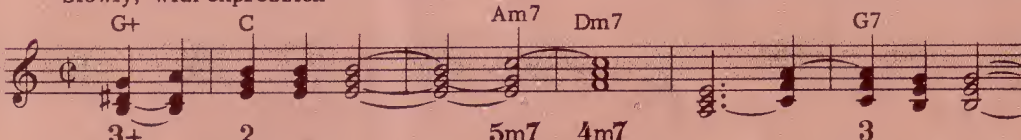
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Arr. by J. M. HANERT

Slowly, with expression

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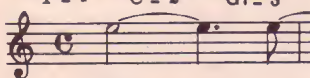
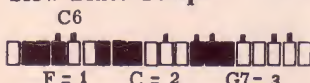
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L R L R L R

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One warm summer day in 1927, Edward Kennedy Ellington was walking to an early band rehearsal. By chance he noticed a little girl looking out of her second story window for a playmate who would never come.

Ellington reacted to the sad, forlorn look on the girl's face with a musical theme that fit the mood perfectly. Within ten minutes after arriving at the rehearsal hall, he had the tune down on paper.

Ellington tried to preserve the vitality and freedom of jazz while adding greater breadth and orchestral sophistication, and second, to combine jazz with the popular ballad and thereby

bring jazz into the mainstream of American music.

Experimenting, Ellington combined the basic, twelve-bar blues form with the standard chromatic and diatonic eight-note octave scale. The melody line was to be ignored and tightly disciplined ensemble sounds would carry the song. Frequent "breaks" were left in for individual solos.

The "Duke," noting the obvious fact that a chord played by clarinet, trumpet, and trombone sounded quite different from the same chord played on a piano, began working with overtones. These faintly heard tones which mix with the tone being struck pro-

vide the color or timbre of an instrument. Gradually, Ellington was able to arrange his new tune so that even these overtones became an integral part of the overall sound.

"Mood Indigo" was then, and is now, one of Ellington's most requested numbers and is included in everyone's "basic jazz record list."

The day "Duke" Ellington wrote jazz within the traditional harmonic system must be included among music's most memorable moments.

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